

**Code: FLMD-232E.09
FLMD-232.28**

Course title: Fe/male Point of View in Cinema

Course convenors: Dr. Teréz Vincze

Class time and place: Friday 12.30–14.00, main building, room -137

Course type: Seminar (offline)

Course content: The course's aim is to think about the concept of female and male voice in cinema. In order to discuss this concept, we are going to study films in pairs where one is directed by a female and the other by a male director. The pairs are created on the basis of a somewhat similar topic of the films. Some of the main questions to be discussed during the semester: is it meaningful to differentiate female and male voice in art? is it meaningful to analyse films on the basis of the gender of their authors? only female film makers produce feminist movies? what is a „feminist” movie? do female and male film makers use the film language differently? what does comparative analysis mean? how and when comparative analysis could be used as a meaningful strategy in order to understand artworks better?

Topics and films of the individual classes:

Identity

Emmanuel Carrère: La Moustache (2005)

Ágnes Kocsis: Pál Adrienn (2010)

Family

Lucretia Martel: The Swamp (2001)

Jan P. Matuszynski: The Last Family (2016)

Wo/man against the world

Teona Stugar Mitevaska: God Exists, Her Name is Petrunya (2019)

Argyris Papadimitropoulos: Suntan (2016)

Female melodrama

Lucretia Martel: Headless Woman (2008)

John Cassavetes: A Woman Under the Influence (1974)

The postcolonial

Werner Herzog: Aguirre, the Wrath of God (1972)

Lucretia Martel: Zama (2017)

Road movie

Barbara Loden: Wanda (1970)

Martin Scorsese: Alice Doesn't Live Here Anymore (1974)

Friendship

Hou Hsiao-hsien: Boys of Fengkuei (1983)

Jeong Jae-eun: Take Care of My Cat (2001)

Requirements: **1. Presentation:** Each participant has to hold an in-class presentation about one of the films from the list above as introduction for class discussion.
2. Essay: At the end of the semester participants has to write an essay about a pair of films that had been discussed during the semester where they use the knowledge acquired thanks to the readings and class discussions.
3. Class participation: Continuous attendance and in-class activity is required. Four or more absences result in an incomplete for the course. Students arriving more than 10 minutes after the class starts will be marked as not present. No student will receive a final grade without an in-class presentation and the final essay.

4. Grade calculation: 40% (presentation) + 40% (essay) + 20% (in-class activity)

Learning outcomes: Students will (1) acquire a knowledge of the basic concepts of feminism and masculinity studies, (2) practice using the concept of film authorship in film analysis, (3) independently interpret entire films by using the concepts of narrative voice and gendered point of view, and (4) develop critical thinking and writing skills in relation to film analysis.

Indicative Reading: Mulvey, Laura. "Visual pleasure and narrative cinema." *Visual and other pleasures*. Palgrave Macmillan, London, 1989. pp. 14-26.
French, Lisa: *Centring the female: the articulation of female experience in the films of Jane Campion*. Chapter 3: Authorship. (PhD Thesis)
Grant, Catherine. "Secret agents: Feminist theories of women's film authorship." *Feminist Theory* 2.1 (2001): pp. 113-130.
O'Meara, Jennifer. "What 'The Bechdel Test' doesn't tell us: examining women's verbal and vocal (dis) empowerment in cinema." *Feminist Media Studies* 16.6 (2016): pp. 1120-1123.
Chaudhuri, Shohini. *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*. Chapter 7: Masculinity in Crisis. Routledge, 2006. pp. 105-119.
Kalmár, György. *Post-Crisis European Cinema. White Men in Off-Modern Landscapes*. Chapter 1: Introduction: Post-Crisis Europe, White Masculinity and Art Cinema. Palgrave Macmillan, 2020. pp. 1-33.
